

THE CONTINENTAL: A SALUTE TO THE AMERICAN REVOLUTION FOR FLUTE,  
TRUMPET, TROMBONE, AND SNARE

A THESIS  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
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MASTER OF MUSIC  
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# *The Continental: A Salute to the American Revolution*

## For Flute, Trumpet, Trombone, and Snare

*The Continental* is a musical composition representing scenes and events that unfolded during the period of the American Revolution. It is a quartet consisting of flute/piccolo, B♭ trumpet, trombone, and snare drum. The composition lasts approximately eight and a half minutes and comprises six movements representing different scenes or events during the Revolution in chronological order. A handful of sections were composed before the creative project course (CRPR 698); then sections were added, edited, expanded, and made into a final composition during the course.

The first two movements represent the Colonies' militias and Minute Men before Washington began leading the Continental Army. The third movement, "Continental Congress," can be divided further into three sections, each illustrating significant decisions made by the Colonial side. The next movement illustrates the Franco-American Alliance (which is reprised later). The penultimate movement depicts Captain John Paul Jones and his crew. The concluding movement marks the resolution between America and Britain. The following are the six movements presented in order of score and history:

I. "Theme"

II. "Battle at Lexington"

III. "Continental Congress"

i. "Colonel to Commander-in-Chief"

ii. "Olive Branch Petition"

iii. "July 4<sup>th</sup>, 1776"

IV. "Franco-American Alliance"

## V. “Captain John Paul Jones”

- i. “Opening”
- ii. “I’ve Not yet Begun to Fight”
- iii. “Alliance Reprise”

## VI. “Treaty of Paris”

This essay will 1) provide a rationale for *The Continental* as well as a background with musical and historical contexts, 2) review musical works with which *The Continental* is associated, and 3) analyze the composition itself while explaining my methodologies in composing it. It closes with a summary and optional performance instructions.

### 1) Rationale & Background

The selection of instruments for *The Continental* is somewhat unusual. The quartet combines brass, woodwinds, and percussion. The piece thus adds to the repertoire of small chamber ensembles calling for a special selection of standard band instruments. I also wanted to compose something that was related to my country’s history, something that may be found interesting. Composing for events in history has long been a tradition, and the American Revolution has previously served as a musical subject. Eighteenth-century American composer James Hewitt composed three such works including *Battle of Trenton* for piano, which offers a total of nineteen sections. Each corresponds to an event surrounding George Washington’s endeavors. In Hewitt’s *Battle of Trenton*, “Yankee Doodle” is quoted as are other popular tunes. Like Hewitt, I have chosen to illustrate events in the Revolution but for different instruments and in a modern context with the aims to spread awareness of history so that perhaps we are no

longer “doomed to repeat it,” as the saying goes.<sup>1</sup>

Furthermore, I am a percussionist and enjoy writing for the crisp and articulate tone of the concert snare. The other instruments are also familiar to me as I have composed for them in the past and have also learned to play the flute, trumpet, and trombone from undergraduate technique classes. I chose to compose for flute and piccolo because of their similarity to the fife. The trumpet is reminiscent of the bugles, and the snare can represent a military drum. The trombone, although certainly not typical for Colonial army bands, covers the tenor and bass registers for *The Continental*.

The military music of the United States today involves full orchestras and some of the world’s most renowned wind bands and chamber groups, such as “Tops in Blue” from the U.S. Air Force. But the Colonial army bands were much simpler and consisted of little more than drums and pairs of woodwinds. The artistic quality of these amateur ensembles was also very low, which is understandable for the Colonists not yet born into a nation. General Washington himself referred to the music of his Continental Army as “in general very bad.”<sup>2</sup>

Raoul Camus has contributed much to the understanding of guard music of the early Colonists and United States. His dissertation, “The Military Band in the United States Prior to 1834,” addresses the origins and importance of military band music and helps correct former misconceptions. As for the origins of music in the Continental Army, it was derived from and shaped by the Colonial music environment, the Colonial militias, and the British Army. Camus explains that the communication role of the instruments was important but not as important as

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<sup>1</sup> Ben Arnold, *Music and War: A Research and Information Guide* (New York & London: Garland Publishing, Inc.), 53-54.

<sup>2</sup> Mountvernon.org Editors, “Music in the Revolutionary War,” Mount Vernon, <https://www.mountvernon.org/george-washington/the-revolutionary-war/music/> (accessed Dec 21, 2020).

inspiring the soldiers and strengthening their *esprit de corps* of fellowship, pride, and loyalty. He shows that band music had in fact been present during the Revolution and made regular in the army prior to 1834.<sup>3</sup>

The United States Army Old Guard Fife and Drum Corps from the Old Guard (3<sup>rd</sup> U.S. Infantry Regiment) has helped to preserve traditional instruments and musical practices surrounding the birth of America and gathered audiences around the world to this day. I have had the opportunity to watch the group in person at the Percussive Arts Society International Convention (PASIC) in 2007. If one observes these period instruments, one can see just how primitive they are but also notice similarities with brass, woodwinds, and drums of today.<sup>4</sup>



Figure 1. Fife Photograph by Ken Schulze / Shutterstock.com

The fifes would have been heard throughout the Revolution. In addition to providing morale for troops, their high pitched and piercing sound communicated orders that could in fact

<sup>3</sup> Lawrence Intravaia, n.d. Review of *The Military Band in the United States prior to 1834*, Raoul Camus, <https://www.jstor.org/stable/40317212> (accessed January 26, 2021).

<sup>4</sup> The United States Army Old Guard Fife and Drum Corps Editors, "Who we are," U.S. Army <https://fifeanddrum.army.mil/about.html> (accessed March 7, 2021).

be heard over sounds of the battlefield. A fife is made mostly of hardwood but also metal reinforcing the ends and comprising any joints. It is similar to the modern flute or piccolo but in contrast has no buttons or pads, relying only on fingers to cover the open holes. This simple, durable structure would have been convenient amidst a war environment. A traditional fife of the Revolution would have a total of six holes, but modern adaptations including those in today's Old Guard have up to ten, allowing for increased range and orchestration potential.<sup>5</sup>

Military musicians in colonial times used bugles to call out long distances and to direct soldiers on the battlefield. The absence of valves limited the musical capabilities of the bugle but did allow it to be held and played more easily should the bugler be running, riding horseback, or having to face different directions. The simple structure was comprised of one length of tubing, and the player would be limited to only about four notes from one harmonic series. The Old Guard of today has added a single valve on their bugles, effectively doubling the number of playable pitches, allowing the bugler more variation in their calls and an increase in their melodious potential.



Figure 2. Bugle Photograph by W. Scott McGill / Shutterstock.com

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<sup>5</sup> The United States Army Old Guard Fife and Drum Corps Editors, "Our Instruments," U.S. Army <https://fifeanddrum.army.mil/about.html> (accessed March 7, 2021).

Even since ancient times (e.g. Gideon and Israelites defeating the Midianites), horns have been used on the battlefield in different ways, whether blowing tumultuous sound to throw enemies into a chaotic frenzy, or relaying orders from commander to soldiers over long distances. And, despite limitation in pitches, the bugler can still play very distinguishable tunes. Example 1 below shows three traditional U.S. Army bugle calls, each with notes in one harmonic series, that remain familiar to modern Americans:<sup>6</sup>

Call To Post

Reveille

Assembly

Example 1: Bugle calls

<sup>6</sup> Judges 7:16-22.

Taps (Example 2 below) was played by the Union as a “Lights Out” call during the Civil War and then adopted by the Confederacy as well; it is regularly played for memorials, ceremonies, and outdoor military funerals to this day:



Example 2: Taps

The military drums are also rooted in ancient history. The drums used in the Revolution had cylindrical bodies with rims holding the drumheads in place (the same as bass drums and snare drums in the modern marching band and drum corps). However, the drumheads were made of animal skin (both top and bottom). And each of the rims were held together with rope (rather than the bolts of today) to keep the drumheads in place and to allow for tuning.



Figure 3. Old Guard Drums Photograph by Roberto Galan / Shutterstock.com



Leather straps were used for carrying all the drums. A bass drum would be held on its side and played from both ends. The snare would remain upright or slightly tilted and have strings or chords wrapped over the bottom head to give it the buzzing snare sound. The drum sections would often play the same rhythms as the fife in the fife-and-drum corps. And in addition to providing music for show or for marching to the next camp, a drummer would also relay orders by playing different rudiments (see Example 9 on page 18).

As far as the musical setting in the Colonies at the time of the Revolution, there are a few things to consider. With the Baroque period (approximately 1600-1750) having passed, the colonies were familiar with chamber music and the limited instruments from that era. The Classical period (approximately 1750-1820) had been blooming for a quarter century. Americans were now being introduced to the larger ensembles and orchestration practices but at a slower pace than Europe, which had more cities.<sup>7</sup>

Furthermore, the colonies were not as developed industrially and were just starting to gain independence from Britain. Like most of the New World, communities were largely agrarian; instrument manufacturing and local music stores had not been as commonplace as they were in Europe. Family and friends would make do with what they had, perhaps with a recorder, fiddle, and French horn, which was gaining popularity in the cities. Without Internet or cable, Colonists may not have witnessed the large symphonic orchestras and grand concert halls unless they were around a big city like Boston. Thus, chamber ensembles such as mixed trios and quartettos remained a large part of the Colonial household's exposure to musical groups.

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<sup>7</sup> Daniel Welch, "Popular Music of the Revolutionary War Period," American Battlefield Trust, <https://www.battlefields.org/learn/articles/popular-music-revolutionary-war-period> (accessed March 9, 2021).

## 2) Review of Works

There are countless sources of music that bear similarities with *The Continental*. I have chosen to discuss five works that serve a similar purpose and/or share various musical elements with my composition. The works include: *Fife and Drum Music of the American Revolution*, *Battle Hymn 2000*, *Sanctuary Road*, *Europe's Revels for the Peace of Ryswick*, and *12 Variations on "Ah, vous dirai-je, Maman."* For each of these works, I will identify features consistent with *The Continental* such as the story behind the composition, thematic material, musical motifs, and texture.

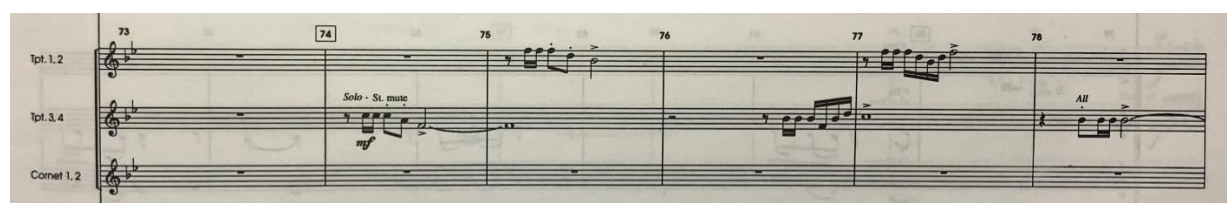
The Company of Military Collectors & Historians from Washington, D.C., and director George P. Carroll have produced recordings of music that would have been played during the Revolution. *Fife and Drum Music of the American Revolution: Military Music in America series* has period instruments playing melodies in Ionian and Mixolydian modes with harmonies that may have been perceived as cheerful and consoling to soldiers who would otherwise be frightened or discouraged.

The fifes are usually thirds or sixths apart; this remains common voicing in Western music today, having established its roots in the 1400s style "contenance angloise" (English quality). There is usually a homorhythmic (or chorale) texture as the fife voices are playing the same rhythm with each other and with the drums. The snares and bass drums sometimes exhibit a call and response with each other. When the fifes hold a long note, the snare will play a roll to match the continuous sound. The rhythms are straight eighth notes, dotted-eighth-sixteenth rhythms, or sixteenth notes. The snares occasionally play sextuplets. The drums sometimes play alone to introduce tunes or to carry the guard from one section or phrase to the next.<sup>8</sup>

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<sup>8</sup> Thomas Sherman, "Fife and Drum Music of the Revolutionary War," Youtube, [https://www.youtube.com/watch?v=yTDOoXd6EXs&ab\\_channel=IronBrigade](https://www.youtube.com/watch?v=yTDOoXd6EXs&ab_channel=IronBrigade) (accessed December 10, 2020).

*Battle Hymn 2000* is an arrangement by James L. Hosay for the modern wind orchestra. The work is based on the famous *Battle Hymn of the Republic*, composed by William Steffe with lyrics written by women's rights leader Julia Howe during the Civil War. Hosay's arrangement has thirty-eight instrumental parts and calls for sixty-nine performers in addition to the choir. Hosay uses all these voices together to create thick textures including polyphony, homophony, and homorhythm. Trumpet and French horn shouts occur frequently (especially mm. 7-10). Trumpets vary previous motives in a call and response featured at m. 74 (Example 3 below). Many of the melodies and rhythms are fanfare-like and resolute-sounding. Various harmonies and musical lines are played simultaneously but still blend well, captivating the emotions of its listeners especially during the majestic "Glory, Glory, Hallelujah" chorus.<sup>9</sup>



Example 3: Call and response in trumpets

During the introduction and in the brass parts, Hosay writes the open intervals of the perfect fourth and fifth, reminiscent of trumpet calls. The intervals are clearly emphasized other times in the piece including mm. 56 and 57 for oboe and flute. The quick "short-short-long" rhythms (first appearing in m. 6 count two, trumpet 1) are fanfare-like motives featured many times throughout the piece. The rhythms build to a climax at m. 120 at which point seven parts are playing "long-short-short-short-long" rhythms on count one. These motives are then played without ceasing (Example 4 below) until the very last chord of the piece. The triumphant words

<sup>9</sup> James Hosay, *Battle Hymn 2000* (Wilmore, Kentucky: Curnow Music Press, Inc., 2000).

of “His truth is marching on,” along with ostinatos in percussion and low brass, exhibit much repetition as the hymn marches on to a true and decisively resolute ending.

Example 4: Repeated “long-short-short-short-long” rhythms

Paul Moravec’s composition *Sanctuary Road* is a modern oratorio with a libretto by Mark Campbell. The work is based on the chronologies of William Still that recount stories of slaves in the 1800s escaping the Southern states and finding freedom in the free states and Canada. Events and emotions of courageous and determined sojourners are well portrayed through Moravec’s skillful composition. *Sanctuary Road* is a tribute to men and women standing by their principles and risking their lives to help others and for the chance to live free. It successfully communicates and memorializes a truly intense era in history by presenting America’s past faithfully through the arts of storytelling and music.<sup>10</sup>

*Europe’s Revels for the Peace of Ryswick* (1697) is a composition in honor of The Peace of Ryswick treaty that helped settle the War of the League of Augsburg (1689-97). The masque is by English composer John Eccles and librettist Peter Motteux. It is arranged for eight wind parts, three string parts, kettle drums, and basso continuo in addition to the SATB chorus and character parts.

<sup>10</sup> Paul Moravec, *Sanctuary Road*, Oratorio Society of New York Chorus and Orchestra, Naxos, 2020.

Naxos Records, “Paul Moravec’s oratorio *Sanctuary Road* an American chapter of courage based on the writings of William Still,” Naxos, <https://www.naxos.com/feature/Moravec-Sanctuary-Road.asp> (accessed March 13, 2021).

A common texture in *Europe's Revels* is homorhythm, which is used at the opening of the piece. Call and response is often used between instruments or between sections of instruments. There are a total of ten movements with some of them being broken further into smaller sections whether separate dances or the alternating Air and Chorus. The first and second movements have “short-short-long” motives reminiscent of trumpet calls and fanfares.

Scattered across the piece and throughout the different instruments is a specific “long-short-short-long” rhythm. It is found in several places including m. 30 of the first movement in the trumpet, kettledrums, and string parts. The rhythm is played quickly, slowly, or even quickly and slowly simultaneously. Example 5 shows part of the second movement where trumpets and kettledrums play the rhythm quickly while strings play it slowly.

The image displays a musical score for Example 5, featuring a 'long-short-short-long' rhythm. The score is written for six instruments: Trumpet 1, Trumpet 2, Drums, Violin 1, Violin 2, and Viola. The key signature is D major (two sharps) and the time signature is 2/2. The score begins with a rehearsal mark '65' and includes stage directions: '(Enter Britons.)' and '(Exit English Officer.)'. The Drums part is marked '[in D-A]'. The rhythm is played quickly by the trumpets and drums, while the strings play it slowly.

Example 5: Fast and slow “long-short-short-long” rhythms

The music is craftily tailored by Eccles to represent the scenes. In the tenth and final movement, as the chorus rejoices over relief from the war, an ascending perfect fourth is paired with the first of the many “rejoices” that are sung. The forthright sounding motive also appears during the several instances of “he comes” beginning at m. 31. The final word continually

repeated is “forever” starting at m. 143. The soprano sings “ever” fourteen times in total while concluding the work and final phrase, “Live and reign forever joined” (Example 6). The bass and basso continuo perform one final ascending fourth bringing everyone into the last chord via a perfect authentic cadence.

BRITONS

S  
ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er, ev- er join'd.

A  
ev- er, for ev- er, for ev- er, ev- er join'd.

T  
ev- er, for ev- er, for ev- er, ev- er join'd.

B  
ev- - er, ev- er join'd.

B.c.  
6 [4] 5 [3] [4] 3

Example 6: Chorus and B.c. in last system

*Ah, vous dirais-je, Maman* shares its melody with *Twinkle Twinkle Little Star* and *The Alphabet Song* but is known to have originally been a French folksong. Mozart’s arrangement on the piano has twelve variations, each restating the theme’s melody and rounded binary form. Amidst that repetition, other elements (especially texture) are varied to keep the melody interesting and build excitement. A common texture involves one hand playing the melody while the other supports it with harmony. In many variations, the hands are divided into three or more voices, creating several textures that can be interpreted in countless ways. The music can be

observed in the link provided in the footnote.<sup>11</sup>

The theme involves the right hand playing the basic quarter-note melody while the left hand plays a complementary harmony with the same rhythm, thus creating a basic homorhythmic texture. Variation I greatly varies the melody with sixteenth-note runs in the right hand while the left hand complements as before. Variation II has multiple voices in the right hand. The left hand complements again but with sixteenth notes. Variation III opens brightly as the right hand plays C-major arpeggios with a triplet pulse and continues to vary the melody. The left hand has returned to the quarter note complements but added an upper voice to strengthen the harmony. In Variation IV, the left hand steals the bright arpeggios from the right hand but converts them into harmonies while the right hand replays its voicings from Variation II.

In Variation V, the right hand calls out the melody, and the left hand responds to it. In mm. 4-7, an additional line is added to the right hand. In section A of Variation VI, the right hand plays its voicings from the second variation while the left hand harmonizes with sixteenth notes. The hands switch roles in the B section. For Variation VII, the left hand exhibits its quarter note complements but adds voices and chromaticism. The right hand hardly resembles the theme's melody in this movement; it performs flourishing runs and syncopations against the left hand's down beats.

Variation VIII is the first and only movement in minor mode. Section A is an excellent example of polyphony, specifically imitative counterpoint. The right hand begins the melody. After two measures, the left hand enters on a similar melody but remains two measures behind

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<sup>11</sup> W.A. Mozart, *Twelve Variations on "Ah, vous dirai-je, Maman,"* K 265, published 1785, [https://ia600207.us.archive.org/5/items/Cantorion\\_sheet\\_music\\_collection/c2e24d5816cd89639bc9ea2cab060311.pdf#track\\_/download/567/c2e24d5816cd89639bc9ea2cab060311/12%20Variations%20on%20%2526quot%3BAh%2C%20vous%20dirai-je%2C%20Maman%2526quot%3B%20Original%20version%20-%20Piano.pdf?view=1](https://ia600207.us.archive.org/5/items/Cantorion_sheet_music_collection/c2e24d5816cd89639bc9ea2cab060311.pdf#track_/download/567/c2e24d5816cd89639bc9ea2cab060311/12%20Variations%20on%20%2526quot%3BAh%2C%20vous%20dirai-je%2C%20Maman%2526quot%3B%20Original%20version%20-%20Piano.pdf?view=1) (accessed March 11, 2021).

the right hand, creating a short passage of imitation. Variation IX is similar to VIII, sharing the same imitation, but returns the piece back to its original mode and demonstrates much more staccato articulation.

The melody in Variation X is sometimes above the treble clef and played by the left hand crossing over the right, shining brightly over the other voices like a “twinkling star.” The slow and delicate melodies of Variation XI exhibit imitative counterpoint like the eighth and ninth variations. Section B picks up a little speed with broken chords in the left hand and melody in the right hand’s high register. But the return of A brings back complete serenity and can be thought of as “the calm before the storm” as Variation XII suddenly strikes a loud C-major chord with sixteenths in the left hand. This final variation in triple meter is a collage of textures with trills and exciting runs across multiple voices. Section A has right hand playing its voicings from the second variation with added trills. Section B has sixteenth notes for each hand and chromaticism conjuring up new harmonies each measure. The final return of A brings everything together with trills, runs, countermelodies, chromaticism, and syncopations leading into the final eight-voice C-major chord.

Sometimes Mozart’s *Ah, vous dirais-je, Maman*, along with its various textures, comes to mind as I compose. Mozart, along with my other favorite composers including Bach and Beethoven, undoubtedly have contributed to my composition styles. The texture in “July 4<sup>th</sup>, 1776” corresponds to the imitative counterpoint in Mozart’s variations VIII and IX. The various textures I compose are influenced by those creative composers as well as my years of experience on piano playing multiple voices simultaneously.

Thematic material and development are important features of Mozart’s *Ah, vous dirais-je, Maman*, where one simple melody is presented and replayed several times in new ways.

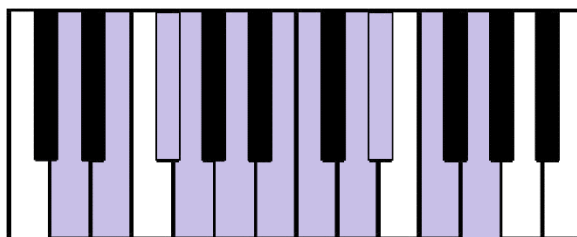


Similarly, Beethoven's Fifth Symphony is based on its opening "short-short-short-long" motive. And the timeless fugues and inventions of Bach are just basic melodies masterfully developed. Likewise, *The Continental* develops certain ideas such as the theme's melody, chord progressions by steps, and endings of sections.

### Analysis of *The Continental*

The theme of *The Continental* captures the Colonial soldier's *esprit de corps*. The piccolo begins a simple melody and is harmonized by trumpet. Sometimes there is a call and response (e.g. m. 37). Other times the voices share a homorhythmic texture being separated by thirds and sixths. Another instance of homorhythm is when they are limited to scale degrees 1, 2, 3, and 5 and are separated by skips within that pitch collection. This latter method I often use while composing for two voices. An example is at m. 33 through the downbeat of m. 34. Each voice is separated by skips within those scale degrees. Other examples include m. 176 counts 4-6, and mm. 360-363.

In mm. 1-13 of the piccolo, the melody consists of consecutive notes within a one and a half octave register from D5 to G6 (Example 7). Some would refer to such a grouping as an "eleven-note scale" except that the top and bottom are not both tonic. By listening, the tonic can be identified as G, which is in the middle and top of this register.



Example 7: Piccolo register from *The Continental* mm. 1-13

When the piccolo plays in the lower part of the register (D to D), G Ionian is heard (e.g. mm. 1-8). The higher part (D to G) is reminiscent of G Aeolian with its lowered 6 and 7 (e.g. mm. 16-17). In m. 35 the tonality begins shifting freely between Ionian and Aeolian. The theme's tonal center starts in G, shifts to F (m. 33), then arrives in E $\flat$ . This gradual progression by whole steps gives the listener a sense of motion. Thus, the steps play a similar role as actual marching steps. The whole-step key relationship is found between movements as well as chord progressions (see top of page 19 and following pages for chord progressions). Example 8 below identifies tonics in all sections and reveals various tonal relationships including the whole-step key relationships underlined.

Mvt:	I. Theme	II. Battle at Lexington	III. Continental Congress			
Section:		Snare Cadence	Call of Sorrow	Colonel to Com. In Chief	Olive Branch Petition	July 4 <sup>th</sup> , 1776
Tonic:	<u>G-F-E<math>\flat</math></u>	None	C	G-C-E $\flat$	E $\flat$ - <u>A<math>\flat</math></u>	<u>B<math>\flat</math></u> -G- <u>B<math>\flat</math></u>

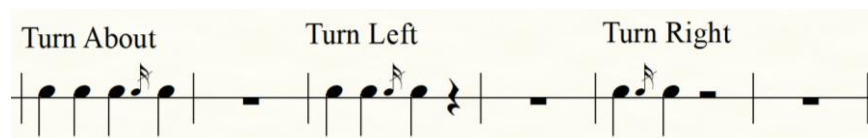
  

Mvt:	IV. Franco-American Alliance	V. Captain John Paul Jones	VI. Treaty of Paris		
Section:		Opening	I've not yet Begun to Fight!	Alliance Reprise	
Tonic:	<u>C-B<math>\flat</math></u> -D- <u>F</u>	<u>G</u>	G	<u>C</u>	<u>B<math>\flat</math></u> -G-B $\flat$

Example 8: Tonal map with whole-step key relationships underlined

A Colonial feature embedded in the theme is the presence of drum rudiments calling out marching orders. In m. 37 for example, the snare calls out a "Turn About" (turn around). The piccolo and trumpet repeat the same rhythm, representing soldiers following orders. Example 9 shows the call in its basic form along with two others standardized in the Continental Army.<sup>12</sup>

<sup>12</sup> Mountvernon.org Editors, "Music in the Revolutionary War," Mount Vernon, <https://www.mountvernon.org/george-washington/the-revolutionary-war/music/> (accessed Mar 24, 2020).



Example 9: Drum calls of the Continental Army

“Battle at Lexington” opens with a snare drum cadence representing Colonial militiamen as they gathered to await British soldiers on the Lexington town green. The fermata at the conclusion of the cadence signifies the standoff between the two forces. The following music is a collage of clicks and rimshots representing the war’s first shots that broke out, causing injuries on both sides and eight Colonial deaths. Although the militiamen were ordered, “Don’t fire unless fired upon,” there is no definitive record of who fired the first shot. The breakout led to the bigger battle at Concord just hours later. The movement ends with a “woe” and “call of sorrow” from trombone memorializing the first of many tragic events ultimately resulting in game-changing decisions by Congress in the following months.<sup>13</sup>

“Continental Congress” is divided into three sections: “Colonel to Commander-in-Chief,” “Olive Branch Petition,” and “July 4<sup>th</sup>, 1776.” The first section is a tribute to Washington’s promotion to General and Commander-in-Chief of the Continental Army in June 1775. (He became the first president fourteen years later after the U.S. Constitution was adopted). The middle section illustrates the petition (or gesture) by Congress claiming loyalty to Britain and requesting the king to repeal statutes of “your majesty’s colonies.” The final section portrays America’s birth certificate, The Declaration of Independence.<sup>14</sup>

“Colonel to Commander-in-Chief” begins in the home key of G and through several

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<sup>13</sup> Nationalguard.mil Editors, “Stand Your Ground,” National Guard, <https://www.nationalguard.mil/Resources/Image-Gallery/Historical-Paintings/Heritage-Series/Stand-Your-Ground/> (accessed Nov 17, 2020).

<sup>14</sup> Rebecca Brooks, “What was the Olive Branch Petition?” History of Massachusetts, <https://historyofmassachusetts.org/what-was-the-olive-branch-petition/> (accessed Nov 30, 2020).

sequences ends in the submediant, Eb. There is much chromaticism allowing sonorities to travel freely among different keys. In the final series of sequences (mm. 98-103), the roots of the chords progress by steps from Ab to Eb. This exciting, eye-opening, and resolute sounding progression (IV-V- $\flat$ VI- $\flat$ VII-I) is exemplary of many in *The Continental*. The brief passage of “Olive Branch Petition” reiterates the  $\flat$ VI- $\flat$ VII and adds a similar progression but resolves on a new tonic, Ab.

“July 4<sup>th</sup>, 1776” begins in the key of Bb, a whole step up from the previous tonic. There are several instances commemorating the fourth day of the month. The melody opens with a perfect fourth which is reiterated several times by all the voices in a mixture of textures (including imitative counterpoint). Throughout the two A sections (mm. 117-148), the harmony also progresses by fourths, twice journeying counterclockwise around the circle of fifths from D back to Bb. The A sections also use trumpet call motives with “short-short-long” rhythms announcing independence (e.g. mm. 118, 126). A short lament (mm. 149-154) concludes the second A section, echoing the Declaration’s written grievances. Section B heightens the mood with a joyfully singing ostinato in the flute portraying the fervent spirits of the authors who conclude with:

And for the Support of this Declaration, with a firm reliance on the protection for divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

The following movement, “Franco-American Alliance,” is a tribute to the supportive friendship between the new nation and France beginning in 1778 and lasting until the 1790s. The tonal center of the movement immediately shifts a whole step from Bb to the fresh sounding

supertonic of C. B $\flat$  major is sometimes requoted but as the VII in C-Mixolydian mode. The new section at m. 183 begins with a return to B $\flat$  then displays chromaticism, especially at m. 189, where the harmony takes an unexpected path returning to C major at m. 193. Then, instead of resolving to the anticipated F or returning to B $\flat$ , the harmony climbs one more whole step to D major for a colorful restatement of the first section and ends in the chromatic F Major.

The movement “Captain John Paul Jones” represents the hard-fought battle against two British warships off the northeast coast of England. Jones (later nicknamed the father of the U.S. Navy) and his crew on the *Bonhomme Richard* took a heavy beating. After being asked to surrender, Jones responded with the famous, “I’ve not yet begun to fight!”

The music begins with the trombone quoting a motive similar to the opening of the medieval tune *L'homme armé* (French for man-at-arms). Then, slow seesawing between G-minor and F-major chords represents a mundane mood at sea. To represent the battle, the melody gradually accelerates, picks up aggression during the “I’ve Not yet Begun to Fight” section, and continues to gain intensity until the climax at m. 272. Then, to represent the end of the battle, the pitched instruments drop out, leaving only a snare roll with crescendos and decrescendos symbolic of the waves at sea. Jones and his crew had won the battle and boarded Britain’s seaworthy ships as the heavily compromised *Bonhomme Richard* would soon sink. The first section of the alliance movement is then reprised to conclude “Captain John Paul Jones.”<sup>15</sup>

The final movement, “Treaty of Paris,” represents the agreement between America and Britain resolving the war. It starts and ends on B $\flat$ , a whole step below the previous section, but also a contrast with the home key of G, illustrating the Colonies’ transformation into a new and

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<sup>15</sup> History.com Editors, “John Paul Jones Wins in English Waters,” This Day in History, <https://www.history.com/this-day-in-history/john-paul-jones-wins-in-english-waters> (accessed Mar 23, 2021).

definitively independent nation. Accordingly, “July 4<sup>th</sup>, 1776” ends in B $\flat$  (see Example 8 on page 17). “Treaty of Paris” opens with a melody similar to the original theme of *The Continental*. Later, contrasting motives (e.g. m. 307) harken back to other movements. Fourths occur in many places including the sequence beginning at m. 331 where a smooth and lyrical piccolo melody begins by climbing two fourths. The trumpet repeats the same melody one phrase later.

The occasional minor modes represent the few conflicts from the war that had yet to be resolved. “Treaty of Paris” does not have a specific place where the coda begins; the movement gradually builds to the final measures through various sequences,  $\flat$ VI- $\flat$ VII-I progressions, and increases in volume and articulation intensity. There is much repetition including the final piccolo and trumpet calls at m. 429 leading to the grand finale in the last four measures (Example 10 below). This finale reiterates cadences finishing previous sections (mm. 102, 169, 181, 204, 291). The piccolo plays the melody; the trombone plays tonic repeatedly. But the trumpet plays roots of the V- $\flat$ VI- $\flat$ VII-I progression, creating dissonant sonorities that usher in the resolving major tonic dyad, completing the progression and creating a decisively resolute ending to *The Continental*.

The image shows a musical score for the last system of *The Continental*, measures 432-435. The score is for four parts: Piccolo, B♭ Trumpet, Trombone, and Percussion. The key signature is B♭ major (two flats). The tempo/mood is marked 'ritardando'. The dynamics are marked 'mf' for Piccolo, 'mp' for B♭ Trumpet and Trombone, and 'ff' for Percussion. The Piccolo part features a melodic line with a crescendo. The B♭ Trumpet part features a series of chords that build in intensity. The Trombone part features a series of chords that build in intensity. The Percussion part features a series of chords that build in intensity.

Example 10: Last system of *The Continental*

In summary, *The Continental* is a work of art representing history. The instruments since the time of the Revolution have developed significantly, but modern re-creations (such as those in the Old Guard) have helped to preserve the Colonial traditions. The Colonists' absorption of new music from the Classical era happened more gradually than their European counterparts for various reasons. Chamber works remained a large part of Colonial music. There are several musical works that share the same purpose and various musical elements with *The Continental*. The composition itself serves as an example for my work and the learning I have gained from this project and the Ball State University School of Music.

Two final concerns are those of balance and instrumentation. The brass is capable of outplaying a lone flute or piccolo. However, with modern technology, including microphones and various horn mutes, the volume between instruments may be balanced out more easily. More importantly, each performer must be sensible of how loudly to play. A trumpeter's forte in a chamber with piccolo should be softer than a forte in wind orchestra. Good musicians (like good soldiers) focus not only on themselves but also others and the group as a whole.

The snare may be replaced with side drum, field drum, or any military drum that can roll smoothly and articulate rudiments. The simplest passages may be played on period instruments (fife, bugle, sackbut, etc.). A player of any instrument is welcome to improvise their own sorrowful calls around mm. 73-75. Parts may be adapted to accommodate for range and technique limitations. *The Continental* may be played in any manner that the director or sensible performers see fit. Most importantly, it should be played for enjoyment, in a way that sounds good and appeals to the listener. General Washington, a chief advocate for military music, put it

this way: “Nothing is more agreeable, and ornamental, than good music; every officer, for the credit of his corps, should take care to provide it.”<sup>16</sup>

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<sup>16</sup> Mountvernon.org Editors, “Music in the Revolutionary War,” Mount Vernon, <https://www.mountvernon.org/george-washington/the-revolutionary-war/music/> (accessed Mar 24, 2020).



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